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*A JOURNAL DEVOTED TO THE INTERESTS OF THE TEACHERS
OF GERMAN IN THE SCHOOLS AND COLLEGES OF AMERICA*



Walter A. Reichart / Fifty Years of Hauptmann Study
in America (1894-1944): A Bibliography

Wolfgang F. Michael / Thomas Manns „Joseph der Ernährere“

Ada M. Klett / Doom and Fortitude — A study of poetic metaphor
in Annette von Droste-Hülshoff (1797-1848) and
Emily Dickinson (1830-1886)

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News and Notes



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Monatshefte für Deutschen Unterricht

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FIFTY YEARS OF HAUPTMANN STUDY IN AMERICA (1894-1944): A BIBLIOGRAPHY¹

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University of Michigan

The difficulties of compiling a bibliography of contemporary material are numerous. Completeness is a chimera, but the indebtedness to predecessors in the field is very real. Hence I recall with pleasure the tremendous work of the late Dr. Viktor Ludwig who published the first Hauptmann bibliography in 1922² and revised and expanded it ten years later. This second edition³ will remain the keystone in the bibliographical structure so necessary for Hauptmann scholarship. Yet there is room for improvement. In the list of American publications⁴ under the section "Gerhart Hauptmann im Ausland," occur many misprints and inaccuracies. The compiler was working under great difficulties at a distance from his sources, unable to check his references so that British and American articles are confused, some nonexistent American editions listed, important items omitted, etc.

In bringing the American bibliography up to date, a systematic attempt has been made to include all pertinent material in journals and magazines, but newspaper articles have not been collected with similar thoroughness. Obviously, after Gerhart Hauptmann achieved world fame in literature and was recognized through the award of the Nobel Prize in 1912, he became a public figure whose actions and utterances made news. Papers, therefore, printed many items and dispatches which have no relation to his literary career. Such is particularly the case in February and March of 1932 when Hauptmann was invited to the United States for the Goethe Centennial. Probably no newspaper along the Atlantic seaboard failed to devote some space to Hauptmann on that occasion. To comb the entire American press with its many local sheets for Hauptmann articles is an impossibility. Moreover, the *New York Times Index* is the best guide for items in the daily news. The earliest references to Hauptmann in newspapers on the occasion of his American visit in 1894 have, however, been sought out more carefully.

Another arbitrary decision had to be made regarding the treatment

¹ An analysis and interpretation of this bibliography will follow at a later date.

² Max Pinkus and Viktor Ludwig: *Gerhart Hauptmann. Werke von ihm und über ihn*. Neustadt, Schlesien, 1922. 58 p.

³ Viktor Ludwig: *Gerhart Hauptmann. Werke von ihm und über ihn (1881-1931)*. Neustadt, Schlesien, 1932, 382 p.

⁴ *Ibid.*, 66-70, 174-188.

of Hauptmann in literary histories and volumes of general scope. All recent literary surveys at least touch Hauptmann's work, but it seemed fruitless to include the obvious; only early and out of the way studies are listed. I have also included unpublished dissertations and Master's Essays which are available in manuscript in the respective Graduate Schools or University libraries. They may have value to investigators and they do indicate the extent to which graduate study in America has occupied itself with the work of Gerhart Hauptmann.

No attempt has been made to include critical evaluations though the content and scope of some articles is indicated in brackets. Generally the magazine containing the material will suggest the nature of the article. To save space only volume and page references are cited whenever feasible; newspapers are listed primarily by date unless a special section number is necessary. By numbering all items easy citations are possible and a later supplementary listing can be integrated. The author index with item numbers should enhance the usefulness of this bibliography. Most abbreviations conform to standard usage. The following occur:

Cur. Lit.	Current Literature
GR	Germanic Review
JEGP	Journal of English and Germanic Philology
Liv. Age	Living Age
MDU	Monatshefte für deutschen Unterricht
MLN	Modern Language Notes
N. Y. Times BR	New York Times Book Review
N. Y. Times M	New York Times Magazine Section
PMLA	Publication of the Modern Language Association of America
Sat. R. Lit.	Saturday Review of Literature

I am much indebted to Dr. Ralph Rosenberg for a list of Doctoral dissertations and M. A. Essays submitted at American universities, to Mrs. John Diekhoff of the *New York Times* staff for checking newspaper references, and to Professor F. W. J. Heuser for additional items which had escaped me. Besides I wish to thank the many colleagues, librarians, and friends, too numerous to mention, for their willingness to help. As a final favor I should like to receive a list of corrections, omissions, or additions that come to mind in the examination of this list. A supplement could then be printed to make this bibliography more complete.

— W. A. R.

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THOMAS MANNS „JOSEPH DER ERNÄHRER“

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„Was hier vorgeht, und was hier gesprochen wird, ist nicht außerordentlich, und die Gestalten, welche zuerst hervortreten, sind weder groß, noch wunderbar — indessen steht alles gegenwärtig vor unseren Augen da, lockt und spricht uns an. — Man lasse sich dadurch, daß der Dichter selbst die Personen und Begebenheiten so leicht und launig zu nehmen, — und auf sein Meisterwerk selbst von der Höhe seines Geistes herabzulächeln scheint, nicht täuschen, als sei es ihm nicht der vollste Ernst. Man darf es nur auf die höchsten Begriffe beziehen, und es nicht bloß so nehmen, wie es gewöhnlich auf dem Standpunkt des gesellschaftlichen Lebens genommen wird, als einen Roman, wo Personen und Begebenheiten der letzte Endzweck sind.“

So schrieb vor bald anderthalb Jahrhunderten Friedrich Schlegel über Goethes Roman „Wilhelm Meister“, und doch paßt diese so poetische Schilderung nicht auch auf „Joseph den Ernährer“? Da ist vor allem jener berühmte Satz, der so oft zitiert wird, wenn es gilt, die romantische Ironie zu charakterisieren. Freilich verschmitzter noch und geradezu ein wenig boshaft scheint Thomas Mann auf sein Werk herabzulächeln.

Ironie ist Salz und Pfeffer in Thomas Manns Werk. Wie anders jedoch wirkte sie schon immer bei ihm, als bei den Romantikern, die ja recht eigentlich die deutsche Ironie geschaffen haben. Bei ihnen hatte sie zumeist einen durchaus negativen Charakter. Sie war wie das Erwachen aus dem schönen Traum der Kunst, die Rückkehr aus dem Reich der Ideen in die harte, brutale Wirklichkeit. Thomas Manns Ironie aber führte uns aus dem Schopenhauer'schen Pessimismus, von dem schrecklichen Anblick Nietzsche'scher „Selbstkreuzigung“ in eine bewußt begrenzte, lebenswürdige Alltäglichkeit. Sie war immer schon „Lebensfreundlichkeit“. Sie wies den Weg, welcher der Lebensweg des Dichters geworden ist, also den Weg von Schopenhauer und Nietzsche zurück, oder besser vorwärts zum freien Humanismus Goethes.

Noch immer liegt ein Todesschatten auf Thomas Manns Dichtung, und doch ist sie nun so froh, so ernst, daß seine Ironie sich ganz frei bewegen kann; und kühn und übermütig spielt sie mit Autor und Leser, mit Gott und Welt und mit der Dichtung selbst. Vor allem mit dieser. Wie sehr ist seine ganze Stellung zum Werk ironisch. Den Anschein historischer Genauigkeit, den Hinweis auf Quellen und Überlieferungen, das ist Ornament, wohlbekannt den Erzählern aller Zeiten; nur daß Thomas Mann, und wir mit ihm, es nur so halb ernst damit nehmen. Er mischt Legendäres und biblische Überlieferung mit Historie und versteht es, uns dann ganz sachte ins Reich der vollkommenen Phantasie zu leiten, daß wir immer wieder auch das kleinste Detail gläubig hinnehmen. So weiß er sich wahrhaftig den Anschein zu geben — und er spricht es auch aus —

als wüßte er genau, was vorgefallen, als sei er, als seien wir überall dabei gewesen. Und hat er nicht recht? Denn was bedeutet dichterische Intuition anders?

Am kühnsten aber wird seine Ironie im Vorspiel, wo sie gar in den Himmel hinaufgreift und mit göttlicher Frechheit die obere Hierarchie beleuchtet. Jedoch ist das keine Blasphemie, man muß es nur recht verstehen. Denn auch dieser Himmel ist nur in der Geschichte. Er ist nur ein relativer Himmel aus der Perspektive der Alten gesehen; und so hat der Dichter das Recht, auf diese seine Schöpfung herabzublicken.

In einem Artikel über den alten Fontane beantwortet Thomas Mann dessen Forderung: „Ein Werk ist um so stilvoller, je freier es ist von zufälligen oder gar der darzustellenden Idee widersprechenden Eigenschaften und Angewöhnungen des Künstlers“ mit der Gegenthese: „Die Sache ist die, daß der Künstler zwar nicht selber redet, sondern die Dinge reden läßt, daß er sie aber auf seine persönliche Art reden läßt.“ Und doch ist nicht vielleicht die Tatsache, daß alle seine späteren Erzählungen, nicht nur die Josephstetralogie, sondern auch „Lotte in Weimar“, „Die vertauschten Köpfe“ und endlich „Das Gesetz“ in historische oder legendäre Zeiten und Welten zurückgreifen, darauf zurückzuführen, daß Thomas Mann mehr und mehr die Dinge reden zu lassen wünscht? Fontane hat einen historischen Roman in diesem Sinne nie geschrieben, und eigentlich ist es der Naturalismus etwa im „Florian Geyer“, der zuerst versucht, auch die historische Dichtung möglichst aus ihrer Zeit heraus sprechen zu lassen. Thomas Mann hat diese Technik in seiner meisterhaften Schillerskizze auf die Erzählung übertragen und diese Technik in seinem Goetheroman vertieft. Was sollte er jedoch seinem Joseph zu Grunde legen? Er wählte wesentlich die Sprache, in der ihm und uns diese Welt vertraut geworden war, das heißt die Bibel in der Luther'schen Übersetzung. Da hatte er manches an diesen wuchtigen, altfränkischen Klängen abzutönen; er minderte die Herbheit und orientalisierte sozusagen in Konstruktion und Wortschatz, indem er den Stil anderer Quellen einströmen ließ. Diesen kunstreichen Jargon durchbricht er aber selbst immer wieder, indem er ironisch mit ausgesprochen modernen, manchmal ein wenig schnoddrigen Ausdrücken dazwischenfährt. Wir wehren uns gegen einen derartigen Kontrast, und doch sollte man auch den eigentümlichen Scharm, der darin liegt, nicht übersehen und nicht von Thomas Mann Rilke'sche Klänge erwünschen. Auch hier wieder ist der Witz „der gewandte Geschäftsträger zwischen entgegengesetzten Sphären“.

Die Sorgfalt des Stiles ist fast sprichwörtlich bei Thomas Mann. Wie die meisten großen Epiker ist er kein Erfinder. Aber früher legte er eigene Historie zu Grunde, dann allgemeinere Stoffe, jetzt hat er sich eine Materie auserwählt, die wir alle so genau kennen. Und dieses Liebe und Altvertraute ist für ihn und uns unerhörte Anregung, und er schafft eine Form, die nicht durch Sprache und Ironie allein neu ist. Wir leben wirklich in dieser legendär-historischen Zeit. Wo für den älteren historischen Roman die Geschichte Hintergrund geblieben ist, und beim neueren die

eigene Schöpfung in der Fülle des wissenschaftlichen Details ertrinkt, meistert er frei und überlegen und doch mit Genauigkeit jene Ferne – nahe Welt. Der Stoff wird durch die Form getilgt.

Mit Anspannung verfolgen wir denn, wie er diese oder jene Szene zu schildern weiß. Da sind vor allem drei große Höhepunkte des Buches: Joseph vor Pharao, das Zusammentreffen mit den Brüdern und das Wiederhervortreten Jakobs. – Alles ist vorbereitet für die große Audienz. Joseph steht vor Pharao. Und was geschieht? Der Dichter begnügt sich nicht, Personen und Dinge uns eindringlich und fein zu schildern, die wir doch begierig sind zu wissen, wie alles weitergeht, er läßt in größter Ruhe erst Pharao, dann Joseph Geschichtchen zum Besten geben. Aber nun entrollt es sich, dieses „Gottesgespräch“. Die Wahrsagung und Deutung ist das Wenigste. Die ganze Welt des Dichters steht vor uns in diesen Seiten. Da hören wir, daß Nichtglauben, daß Zweifel fast noch wichtiger sei als Glauben, denn nur so entstehe wahrer Glauben. Und nun erleben wir es noch einmal, wie Abraham, der Gottessucher den Einigen und Einzigen findet. Er läßt uns endlich teilhaben an dem Bund, den Joseph schließt mit der besorgten, liebenden Mutter Pharaos, daß er ihrem zarten Sohne helfe und rate, daß er ihm diene in des Wortes tiefster Bedeutung, wie er einst sich verbündet hatte mit Potiphars treuem Haushofmeister. Joseph, weltgewandt und berechnend weiß, daß es seine große Stunde ist. Aber er ist kein leerer Streber; eine tiefe Aufrichtigkeit und Frömmigkeit Herzenshöflichkeit scheint durch alle Politur. Er wirkt nicht für sich selbst, er erstrebt die Erfüllung des Gottgewollten.

Auch in den Szenen mit den Brüdern bleibt die Gestalt Josephs der Mittelpunkt. Er will hart sein und kann es nicht. Vor Aufregung redet er ganz unsinniges Zeug. Er muß sein Gesicht bedecken, wie er merkt, daß Jakob noch lebt, und immer wieder will er das hören. Fast ganz verrät er sich, wie er erfährt, daß der kleine Benjamin Vater ist. Alle Brüder erkennen ihn ja eigentlich in ihrem Herzen, ohne es recht zu wissen, jeder in seiner Weise, aber fast grausam spielt Joseph mit dieser Herzenskenntnis Benjamins, bis dann der ergreifende, erlösende Moment kommt des: „Ich bins.“

Und nun tritt Joseph eigentlich zurück hinter der majestätischen Gestalt Jakobs. Manchmal will es fast scheinen, als habe sich der Dichter hier gemächlich – ironisch selbst porträtieren wollen. Wer lächelt nicht, wenn die Leute sich vor Jakob scheu zurückhalten mit den Worten: „Israel besinnt seine Geschichten.“ Aber wie malerisch erscheint auch diese Figur, wenn sie patriarchalisch auf ägyptischer Sänfte durch die Wüste getragen wird. Unbarmherzig ist er auch in aller Schwäche dargestellt. Er wird geschwätzig in fast grotesker Form. Das ist nicht nur orientalische Beredsamkeit, das ist Senilität. Ist auch diese Satire des Dichters auf sich selbst? Wir hören ja, daß er von der Tetralogie als von einer „Geduldprobe“ redet, und daß er darum immer wieder neue „Tricks“ ersinnen muß.

Bei allem folgt Thomas Mann meist aufs genaueste der Überlieferung

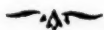
der Genesis, aber er wandelt die archaische Knappheit in Überfluß, er verleiht realistische Züge. Manchmal weiß er dem biblischen Stil durch ganz leichte Änderungen einen modernen, außerordentlich dramatischen Akzent zu geben. So wird z. B. aus dem Einfachen: „Ich gedenke heute an meine Sünde“ des Mundschenks der wuchtige Auftakt: „Ich gedenke heute meiner Sünden.“

Neben diese biblische Welt stellt Thomas Mann die rein ägyptische. Auch hier wählt er uns Vertrautes. Es ist die vieldiskutierte Amarnazeit mit dem jugendlichen Echnaton als Mittelpunkt, die der Geschichte Josephs zum Hintergrund und Kontrast dienen muß. Vielleicht hat Thomas Mann mit der Wahl dieser Periode sogar historisch recht. (H. H. Rowling, *Early Levite History and the Question of the Exodus. Journal of Near Eastern Studies* III, 2, 1944, versucht das Wirken Josephs in die Amarnazeit zu verlegen). Jedenfalls ist es eine glückliche Wahl. Unwillkürlich vergleichen wir jene so realistischen charaktervollen Büsten: die griesgrämigen Züge des alten Phraao, das klug entschlossene Köpfchen der Mutter, die dicklippige Melancholie des jungen Herrschers und jenen unsterblichen Frauenkopf mit den Figuren des Buches, und Dichtung wie Plastik gewinnen an Glanz dadurch. Fast bedauern wir es, daß die Ökonomie des Buches es verbot, den Charakter, die Reformen und den tragischen Mißerfolg Echnatons mit jenem Motto: „Daß einer recht sein kann auf dem Weg, aber der Rechte nicht für den Weg“, ein wenig weiter auszuspinnen. Denn wir haben ihn liebgewonnen, ihn und seine Mutter in jener großen Audienzszene.

Also diese beiden Quellen: die biblische und die ägyptische fließen zusammen und mischen sich zu einem großen epischen Strom. Und in diesem orientalischen Gewand erkennen wir freudig die uns so wohl bekannten, modernen Ideen wieder. Freilich auch die Ideen haben sich gewandelt, nicht nur ihr Kleid. Aus dem „Unpolitischen“, der als Künstler leidenschaftlich die Kunst von der Politik fernzuhalten suchte, wird einer der sagen kann: „Everything is connected with everything else — and in truth it always has been so! Only we were not conscious of it.“ Es sei nicht mehr möglich zwischen rein ethischer, philosophischer, religiöser Sphäre und derjenigen der Politik, der Gesellschaft und der nationalen und internationalen Gemeinschaft zu unterscheiden. (Aus der Rede im *Coolidge Auditorium* der *Library of Congress*. Ich zitiere nach dem Separatdruck, der Abdruck im *Atlantic Monthly* enthält den ersten Satz nicht.)

Natürlich ist auch dies Werk, wie jede wahre Kunst fern von jeglicher Tendenz im Politischen wie im Ethischen, doch hört man nicht Thomas Mann selbst aus Josephs Mund reden in den Worten: „Da ich ein Knabe war, träumte ich, und feindliche Brüder schalten mich den Träumer, jetzt, wo ich schon ein Mann bin, kam die Zeit des Deutens.“ So macht er denn auch aus Joseph einen Agrarreformer großen Stiles, der die verschwenderisch rückständigen Großgrundbesitzer enteignet und Kleinbauern ansiedelt. Aber wichtiger als Politisches ist die ethische Welt.

Wie gesagt, liegt auch auf diesem Werk ein Todesschatten. — Nicht umsonst wählt Joseph symbolisch — ironisch die Todesstadt zur Residenz. Schopenhauers pessimistischer Glaube an die ewige Wiederkehr pulsiert auch durch diesen Roman. Und doch hören wir aus des Patriarchen Mund das ergreifende, allem Pessimismus entsagende Selbstbekenntnis: „Ich weiß wohl, daß das Doppelte nicht des Geistes ist, für den wir stehen, sondern ist Völkernarrheit. Und doch erlag ich seinem urmächtigen Zauber. Kann man denn auch allezeit gänzlich des Geistes sein und die Narrheit meiden?“ Der Gedanke der ewigen Wiederkehr ist ja auch die seelische Grundlage für das Leitmotiv. Da ist es ganz kennzeichnend, daß es in „Joseph dem Ernährer“ hauptsächlich rein formal, manchmal fast stereotyp angewandt ist. Der tiefe Ernst des Ganzen klingt wieder, wenn er von Gottessorge, Gottesvernunft, Gottesfriede und gar von Gottschalk spricht. Und sonderbar spielt er mit dem einfachen Wort: „Ich bin's“ als Ausdruck des Segens, von dem ersten, verwirrenden „Ich bin's“ Josephs vor dem Hauptmann zu dem „Du bist dieser Mann“ Pharaos, zu dem ergreifenden „Ich bin's“ vor den Brüdern, bis zu dem großartigen, feierlichen: „Juda, du bist's!“ Und hier finden wir auch die Erklärung zu dem scheinbaren Widerspruch, denn Joseph kann zu Pharaos sagen: „ . . . ich bin's und bin's nicht, eben weil *ich* es bin, das will sagen: weil das Allgemeine und die Form eine Abwandlung erfahren, wenn sie sich im Besonderen erfüllen . . . “ Das ist nicht mehr Schopenhauer, das ist nicht pessimistisch gedacht. „Frömmigkeit, die da Andacht ist zum Tode“ muß getönt und durchwärmt werden von „Freundlichkeit zum Leben“ und der Optimismus ist überwiegend. Urim und Tunim, so erklärt der Dichter, seien zu übersetzen mit „Ja — ja, nein.“ Wobei denn ein vom Tode dunkelgefärbtes Ja übrigbliebe. Und noch positiver wird dem Menschen von Gott die Aufgabe gesetzt — in Jakobs Unterweisung Thamars — „uns, unserer Eifersucht entgegen, nach Möglichkeit immer gleicher zu werden.“ So kann der Held der Geschichte ein Wort aussprechen, das uns fast erschreckt: „ich lebe gern.“ Welch weiter Weg von Tonio Krögers ironischem und nur ganz schamhaft ausgesprochenen „ich liebe das Leben“ zu diesem frohen Bekenntnis. Ein Dichter dessen Altersphilosophie nach Leid und Bitterkeit, oder durch Leid und Bitterkeit so durchwärmt ist vom Glauben, nicht einem leichtfertigen Glauben an abstrakte Generalitäten, sondern vom Glauben an Menschlichkeit, der biete uns freilich den bezaubernden Anblick, von dem auch wir sagen dürfen: „Größer noch ist es freilich, wenn das Leben selbst, das man lebt, eine Geschichte ist.“ Und der kann frei und übermütig umgehen mit seinem Werk als einem Spiel, dem „Spiel Gottes“.



DOOM AND FORTITUDE

A study of poetic metaphor in Annette von Droste-Hülshoff
(1797-1848) and Emily Dickinson (1830-1886)¹

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A German reading Emily Dickinson cannot help recalling Annette von Droste-Hülshoff.² In each a region became articulate, New England in Emily Dickinson, and Westphalia, which forms part of the homeland of Anglo-Saxons, in Annette von Droste. Being deeply rooted the two poets stood their ground in adversity. They drew their sustenance from the land of their fathers, northern lands with shut-in winters and glorious summers. As poets they stand alone in their respective times, Annette at the beginning, Emily at the end of the Victorian Age. They stood alone not so much because they lived secluded lives but rather because their fierce veracity made them shy of any decorum. It is this likeness in their moral fibre that suggested a comparative study, under a seemingly Victorian heading, of the themes of man's doom and its corollary, the soul's fortitude, in their lyric poetry.

We need to recall, first, those aspects of their lives which illuminate the poems to be considered. Various similarities of character and circumstance present themselves.

Portraits of Annette and Emily in their twenties are similar: each shows a delicate, slender form, sensitive face, and the large eyes of a visionary. Their letters reveal them as engagingly natural, warm-hearted, high-spirited women, sharing the joys and ministering to the woes of their families, playing host to guests, knowing the neighbors; quick to sense the humor of a situation, playfully ironic, seeing through sham, shrewd in sizing up a person in a neatly turned phrase; living through births and illnesses and deaths within the larger circle of their relatives, often straining their frail health to do their utmost in emergencies. So generous were both women, one gathers, that they were beset by family obligations all through the fifty-odd years of their lives. "Decidedly human intercourse was a thing that one could have too much of"³ — this phrase used in ref-

¹ The page numbers for Droste poems refer to Annette von Droste-Hülshoff, *Sämtliche Werke in sechs Teilen*, herausgeg. v. J. Schwering. Bong, Berlin u. Leipzig, o. D. The Dickinson poems are drawn from *The Poems of Emily Dickinson*, ed. by her niece M. Dickinson-Bianchi and A. L. Hampson. Boston, 1939.

Special acknowledgment and thanks are due Professor B. Q. Morgan of Stanford University for permission to quote from his (unpublished) English translations of poems by Droste; Little, Brown and Co. for permission to quote poems by Dickinson from the volume mentioned above; and Vassar College for meeting copyright charges through a grant from the *Salmon Research Fund*.

I am greatly indebted to Professor George F. Whicher of Amherst for his excellent book, *This Was a Poet. A Critical Biography of Emily Dickinson*. 337 p. Scribner's, New York, 1938, which suggested to me many points of departure.

² Cf. also Bruns, Friedrich. *Die amerikanische Dichtung der Gegenwart*. Teubner, Leipzig, 1930, p. 73.

³ Whicher, p. 31.

erence to Emily Dickinson is easily matched by lines in Annette von Droste's letters, down to its touch of comic exasperation.

Both needed solitude, desperately. Emily found it stealthily at first, in her room, in her beloved garden and the meadow adjoining it. In later years we find her guarding her privacy with fierce determination — she had a piece of work to do that exacted all her powers of mental and emotional concentration. Annette found her solitude for months on end when left alone at her mother's country seat, Rüschaus, an eighteenth century manor-house, water-bound and situated in the vast loneliness of the Westphalian heath. In the winters she was often snow-bound for weeks; she would sit by the open fire with an old peasant woman, her childhood nurse, spinning beside her. In the summers she would take long walks over the heath, or explore a deserted quarry, or watch a pond vibrating with hidden life of insect and algae.

Both women were denied fulfillment in love. Annette's love for young Levin Schücking unfolded under the warmth and radiance of one blissful fall and winter spent at Meersburg Castle, her sister's home high above Lake Constance, in daily companionship with Schücking who was then in charge of the Castle's manuscripts. She had long known him, had guided his young life at home. The difference in age — Annette was in her early forties, Schücking in his late twenties — precluded any thought of marriage or passion and kept their relationship within the bounds of loving tenderness. What joy to have this friend by her side in whose presence she could be herself and know that she was understood, and loved, and respected for what she was! Confident of her powers Annette wagered with Schücking that she would write a poem a day, and a good one — and she did. All her latent poetic powers seemed released.

Emily was twenty-four when, as is assumed, she met her fate in the person of the Reverend Charles Wadsworth from Philadelphia. Unlike Annette, who never hoped, she knew, perhaps, a moment of hope at a subsequent meeting, six years later. When the 'thunderbolt that scalps your naked soul' is dealt her, poetry saves her life.⁴ Both women, with superb personal courage, determine that a death-blow to their love shall become a stimulant to their art. Emily's statement is the more decisive:

A death-blow is a life-blow to some
Who, till they died, did not alive become;
Who, had they lived, had died, but when
They died, vitality begun. (p. 177)

Annette, in her *Farewell* to Schücking and his young bride, makes a valiant effort to stand on her own henceforth:

a) Farewell, and take my heart with you,
And take my sun's last warming glow . . . (Vol. 1, p. 301)

She has much left — her lake and woods that speak to her, and her 'magic' word, the gift of poetry. She feels vitality resurging so long as

⁴ Whicher, p. 272 f. Quotation p. 150, in the poem beginning, *He fumbles at your spirit*.

- b) . . . every savage vulture's cry
Will wake in me the Muse untamed.

With Schücking's eager help Annette gathers the harvest of her poems into a stately volume for publication. If he suggests concessions to the taste of the age, greater smoothness of metre and more conventional metaphor, Annette is unyielding; she would not tolerate 'the smallest peacock feather in her crow plumage', she writes to him. Her poetic conscience was as stern as was Emily's. After the harvest winter came. Schücking published a novel which Annette felt to be an indiscretion and a betrayal. She bore her bitterness in silence and used her waning strength to complete a cycle of religious poems begun in her youth. She died ill and lonely, although lovingly cared for by her family.⁵

Emily achieved the height of her poetic powers after the final separation from Wadsworth. "Out of loss had come an enrichment of her nature, a proved vitality of consciousness, a power to savor and discriminate, a multiplied intensity of inward life. The discovery lifted her above caring whether she were happy or not."⁶ Henceforth she developed that fortitude which is the mainspring of her later poetry.

Throughout, Annette's and Emily's poems display another trait common to both, an acute psychic awareness, joined to a remarkable refinement of sensuous perception. As for their psychic awareness there is a marked difference. It takes the form of conscious introspection in Emily, a legacy of her Puritan heritage, as has been suggested. "Many of her poems read like clinical observations of states of consciousness . . . In the seclusion of her father's house . . . she watched with breathless intentness the motions of her mind."⁷

Droste, on the other hand, stems from a family and a race that was known to possess, to an uncommon degree, an irrational trait, the gift of second sight. Annette describes it as "a premonition heightened into seeing, or at least distinctly hearing, [future events]; it is quite similar to the 'second sight' of the highland Scots."⁸ There can be no doubt that Annette was hypersensitive to non-rational impressions. Professor Schlüter, Annette's blind friend, writes of her in 1835: "The baroness remarked that her periods of long and deep seclusion at Rüschhaus had often affected her to the point of a dizzy half-consciousness, so that she did not know whether she lived in time or in eternity. Such surroundings and such a

⁵ Schücking, unaware of her withdrawal from him, never relinquished his devotion and admiration for her; his *Life of Annette* published twenty-four years after her death upholds her high integrity as a person and assigns her an outstanding place among the poets of her time.

⁶ Whicher, p. 287.

⁷ Whicher, p. 162 and 115.

⁸ *Bilder aus Westfalen*, vol. III, p. 140. She tells further that her father, in a book he called his *liber mirabilis*, recorded cases reported to him by trustworthy witnesses of events foreseen which either came true later or were going on in a distant place while a Westphalian 'foreseer' lived through them in a state of half-consciousness. Annette assures us that the people so gifted, peasants most of them, were perfectly normal and rational otherwise, and were known to tend to their daily work soberly and skilfully.

state of mind could not remain without influence upon the growth and peculiar development of her sensibilities . . . " ⁹ Her finest and most original poems are records of irrational experiences. Some of these occurred during her many illnesses. Both Annette's and Emily's convincing record of such experiences may shed new light on the mysterious relationship between frailty of body and creative genius. In sickness their sensitivity of nerve perception seems heightened, and a more than normal intensity of mental, emotional, and spiritual life — and suffering — results. The emphasis placed on Annette's irrational powers does not mean that she was deficient in analytical powers. The poems, in fact, were wrought in cool detachment *a f t e r* the experience ¹⁰ — they are by no means stammerings under the spell.

The foregoing account of comparable personal traits in the two poets may explain the fact that the sense of doom is more strongly prevalent in Annette's poetry, while the record of the soul's self-sufficiency under severest strain is Emily's outstanding achievement.

The theme of the soul's doom is treated by both poets and pervades their work. As for man's doom for his sin the two women are, I believe, free from the bonds of theological doctrine. Both grew up in God-fearing families, and Bible reading, worship, and prayer were part of their daily life. This is not the place to go into Emily Dickinson's handling of her heritage of enlightened Emersonian Puritanism, nor Annette von Droste's relationship to the Roman Catholic theology of her day. ¹¹ Suffice it to say that Annette grew up amidst the deep-rooted Roman Catholic faith of her homeland, that members of her family were dignitaries of the Church, and that she was reverent and sincere in her observation of time-hallowed rituals. Nevertheless — and this fact is noteworthy — she found no peace for her inner self in the Christian message. Her cycle of religious poems, *The Year of Our Lord*, begun in her twenties and taken up again during the last years of her life, while not ranked among her best poetry, contains singularly forceful visions of the soul's anguish over personal guilt.

Most of the poems, each of which is based on the Gospel of a church holiday, take issue from a darkly oppressive or threatening thought contained in the text. The third poem begins with the line from Luke II, 48: "Behold, my Lord, I have sought Thee sorrowing." Where will she find Him? Not in her own heart, for it has lost its simple faith. She sought Him in nature, but she did not penetrate to the depths. So 'secular wisdom' [scientific knowledge?] was the only fruit. Though she feels that

⁹ Cf. also the ballad, *Das Fräulein von Rodenstein*, which is based on Annette's seeing her double walk among the servants gathered in the great hall; her poem, *Im Moose*, in which she has glimpses of herself in a later period of life; and *Das Spiegelbild*.

¹⁰ The proof lies in a study of her *Lesarten*; she worked and reworked certain lines rejecting one version after another, like a skilled craftsman who knows the technique of his art.

¹¹ Cf. Whicher in his chapters, *Seeing New-Englandly* and *Emerson*, and Möhlenbrock, K. *Die religiöse Existenz Annetts von Droste im theologischen Gesamtbild der Zeit*. DVjs 14, p. 413-41, 1936.

God is, this feeling arouses not joy, but fear. Her soul stands in self-chosen exile, alone in night and horror, sore to death.¹² She cannot say, "No one hath hired me", nor, "I have borne the burden and heat of the day",¹³ for she was called in that she was given great talents; but she has not used them toiling for God. God gave her a proud soul towering like a castle.¹⁴ It is in ruins now, bleak and empty. But its walls stand, and humbly she begs for strength to build a small room where she may wait upon the Lord when He shall pass. May a day dawn for her on earth, she prays, when "I may see Thy hands approach without a sword going through my soul".¹⁵ The premonition of an early death, after a wasted life, is ever present — she will be cast out like the fig-tree doomed to wither.¹⁶ Yet she must go on voicing her doubt, impelled to fathom the unfathomable. This burden, of which the pious know nothing, weighs down her empty heart like a sharp-edged mass of rock which she cannot cast out.¹⁷ And the vision of doomsday comes to her, threatening, like a cosmic thunderstorm: "As when in stifling sultriness a dark mass of clouds blackens the night so that we implore God to send us cooling cloudbursts, with all their horrors: thus lies that nameless day in Thy eternity like a dark hot spot — but I make fast my eyes as with iron chains and stand pressing against the wall of the chasm lest I lose balance . . ." ¹⁸ The depth of her anguish is reached in the two poems centered around Good Friday. Must she sacrifice her mind, she asks, to save her soul? God has sent her ominous messengers, sickness and despair, to dull her senses and to kill her mind. So far, she has withstood the assault. If there is free choice she had rather continue her mental torture, with the shame and suffering that come in its wake, than give up the glory of man, a questioning mind. However, should it be so poisoned as to be a destructive force she is ready to lose her richly gifted mind. If God is resolved that she be a stagnant pool she will bear the trial, trembling in His sight. There is a leaden suspense in the lines that describe the cosmos the day after Christ's death on the cross: Hollow silence, the whole earth as if dead; larks rise without song, the sun without dawn. The sky stands rigid, motionless, a frozen sea; waves break on shore without a sound. Humans speak, but there is no echo; the air stands petrified around them, no prayer reaches Heaven. The poet is numbed in the presence of God. May He shatter His creation, for it cannot bear this day. Then there is ghastly suspense: what is it that approaches ominously? Is it eternal night? Is it a flood of light in blinding radiance? The song on Easter morn gives answer: Christ is arisen, life is given back to earth and men, the world rejoices. How can she join who remembers the agony of Christ? How can she silence her questioning:

¹² Vol. II, p. 32.

¹³ *Ibid.*, p. 33.

¹⁴ *Ibid.*, p. 35.

¹⁵ *Ibid.*, p. 37.

¹⁶ *Ibid.*, p. 55.

¹⁷ *Ibid.*, p. 59.

¹⁸ *Ibid.*, p. 60.

why did God make Him who was good suffer for our vast measure of sin? Yet for this one day God's holy book is almost open to her; she can forget damnation, can feel God as love. There is not one poem among these twenty-five from her early life, and none among the forty-seven which Annette added shortly before her death, that speaks of a loving God in radiant certainty of faith. Her womanly soul, so loving, generous, and forgiving, cries out for a God of love; but only in rare moments does she see Him thus. Integrity of mind forces her to abide by her tragic concept of the soul's doom in the presence of an uncompromising God.

If these religious poems, as poetry, are imperfect, and, as Annette states herself, are little suited to cheer or comfort a believing soul, they command our respect as the testimony of a valiant soul in terrifying struggle. Although a consciousness of personal guilt is the keynote of Annette's religious poetry this consciousness does not seem prompted by conventional theology. Definitely not fears instilled by the teachings of the church, but rather some deep-seated intuitive knowledge brought forth these anxious poems. We shall find this same theme of man's doom amidst cosmic forces recurrent in Annette's secular poetry.

We search in vain in Emily Dickinson's poetry for a comparable expression of the soul's cosmic doom. Anguish, suffering, dread, fear, agony, despair are voiced with intense poignancy; the word 'doom' occurs. Yet in every instance the unprotected soul takes a stand; its identity, 'the single hound', asserts itself somehow. The soul faces the foe. Fate dealt her heart a death-blow; it proved a 'life-blow' to her mind — this, as has been said, is her ultimate discovery. She knew Hell, all of it; but she knows, finally, that

The Heaven hath a Hell
Itself to signalize . . . (p. 381)

Strictly speaking, then, Emily's poems on the soul's doom turn out to be poems of fortitude. However a certain group may be said to stress the former experience.

Doom, in cosmic metaphor, threatens her as she finds herself, "a speck upon a ball", on the circumference of the swirling globe, alone, reaching out for the universe, which slides back:

I saw no way, the Heavens were stitched . . . (p. 386)

More frequent are homelier images, a favorite the house. Her dazzled soul is left in an 'unfurnished room' in despair and stupor. We remember that Annette uses the same image in a more sustained metaphor: her soul, a house in ruins. When Emily carries through her house image it reads:

Doom is the House Without the Door —
'Tis entered from the sun,
And then the ladder's thrown away
Because escape is done.

'Tis varied by the dream

Of what they do outside,
 When squirrels play and berries die —
 And hundreds bow to God. (p. 283)

This is a puzzling statement. It sounds like a self-chosen state, this isolation; there is no mention of the one who inflicted the confinement. It sounds like a *safe* state, although inexorably final. Is there ambiguity in the fourth line, perhaps? Is escape from the world, (whose squirrels and berries she loves) accomplished in the House, or is escape from the House made impossible?

She sought danger, like her soldier who "invited death with bold attempt" because "to him, to live was doom." (p. 378)

I lived on dread; to those who know
 The stimulus there is
 In danger, other impetus
 Is numb and vital-less.

As 'twere a spur upon the soul,
 A fear will urge it where
 To go without the spectre's aid
 Were challenging despair. (p. 187)

Danger alone vitalizes; other stimuli leave one 'numb'. The state of being numbed by a blow dealt her soul recurs as a theme. It is experienced as a physical sensation in every nerve and accurately described as such. This group of poems finds striking parallels in Droste's poetry.

....
 When I feared — I recollect
 Just the day it was —
 Worlds were swimming in the Sun,
 Yet how Nature froze!

Icicles upon my soul
 Prickled raw and cool, . . . (p. 369)^{18a}

We think of Annette's Good Friday poems, in which she feels the air rigid about her, a frozen sea. As Annette carries anxiety like a load of sharp-edged rocks in her empty heart, so Emily carries anguish as

A weight, with needles in the pounds
 To push and pierce besides —
 That if the flesh resist the heft,
 The puncture coolly tries — . . . (p. 384)

As Annette leans dizzily against the wall of the chasm closing her eyes in a swoon, so Emily, when the soul has suffered all it can, finds consciousness to be enveloped and diffused by a drowsiness, a dimness like a fog — vitality gone beyond recapture. If one does live on it is as in a trance:

There is a pain so utter
 It swallows Being up,
 Then covers the abyss with trance

^{18a} In the poem beginning, *When I hoped, I recollect*. . .

So memory can step
 Around, across, upon it,
 As One within a swoon
 Goes steady, when an open eye
 Would drop him bone by bone. (p. 366)

The poet goes inarticulate under agony:

Safe Despair it is that raves,
 Agony is frugal, . . . (p. 269)

Give little anguish
 Lives will fret.
 Give avalanches —
 And they'll slant,
 Straighten, look cautious for their breath,
 But make no syllable — . . . (p. 270)

Horror blinds:

To whom the mornings stand for nights,
 What must the midnights be! (p. 382)

When the first day of horror has come to an end, the poet, grateful that so terrible a thing has been endured, tells her soul to sing.

....
 She said her strings were snapt,
 Her bow to atoms blown;
 And so, to mend her, gave me work
 Until another morn.

 And then a Day as huge
 As Yesterday in pairs
 Unrolled its horror on my face —
 Until it blocked my eyes. (p. 382) ^{18b}

Numbed, she seems to move in empty space. Again we recall that the sensation of empty space found expression in Biblical imagery in Annette's poems. Emily writes,

From blank to blank
 A threadless way
 I pushed mechanic feet, . . . (p. 369)

She begs for some humble work for her soul's 'vacant hands':

At leisure is the Soul
 That gets a staggering blow;
 The width of life before it spreads
 Without a thing to do.

 It begs you give it work,
 But just the placing pins —
 Or humblest patchwork children do,
 To help its vacant hands. (p. 371)

^{18b} In the poem beginning, *The first Day's Night had come*. . . .

If we place beside this late poem an early pronouncement,
Pain has an element of blank; . . . (p. 12)

with its abstract intellectual definitions we see how the poet's powers have grown.

The 'stop-sensation' experience (p. 370) is summed up in all its aspects in a metaphor suggestive of something like a post-mortem legal inquiry:

After great pain a formal feeling comes —
The nerves sit ceremonious like tombs;
The stiff Heart questions — was it He that bore?
And yesterday — or centuries before?

The feet mechanical
Go round a wooden way
Of ground or air or Ought, regardless grown,
A quartz contentment like a stone.

This is the hour of lead
Remembered if outlived,
As freezing persons recollect the snow —
First chill, then stupor, then the letting go. (p. 365)

While the foregoing is the mind's succinct record of the sensation, the following poem, in breathless ejaculation, captures the emotional agony of the so-called victory over what threatened:

'Tis so appalling it exhilarates!
So over-horror it half captivates!
The soul stares after it — secure,
To know the worst leaves no dread more.
To scan a ghost is faint,
But grappling conquers it.
How easy torment now —
Suspense kept sawing so!
The truth is bald and cold,
But that will hold.
If any are not sure,
We show them prayer —
But we who know
Stop hoping now.
Looking at Death is Dying —
Just let go the breath,
And not the pillow at your cheek
So slumbereth.
Others can wrestle, yours is done,
And so of woe bleak dreaded, come —
It sets the fright at liberty,
And terror's free —
Gay, ghastly holiday! (p. 452)

"The truth is bald and cold." In moments when she can face it she suc-

ceeds in stating the bleak grandeur of her situation in solemn abstractions, which lay out a range of inner territory that is of cosmic expanse:

A nearness to Tremendousness¹⁹
 An Agony procures,
 Affliction ranges Boundlessness.
 Vicinity to laws
 Contentment's quiet suburb, —
 Affliction cannot stay
 In acre or location —
 It rents Immensity. (p. 453)

Yet, "Looking at Death is Dying". There is one poem which seems her final word on the agony of conquest. In superbly curt, grimly ironic lines, one thought to a line, she states:

If your Nerve deny you,
 Go above your nerve, —
 You can lean against the Grave
 If he fear to swerve.

That's a steady posture —
 Never any bend
 Held of those brass arms,
 Best Giant made.

If you Soul see-saw,
 Lift the Flesh door, —
 The Poltroon wants oxygen —
 Nothing more. (p. 381)

There are three parts to your being, then: your nerve or flesh, betraying its function under stress; your frightened soul, wavering; and you yourself, with power to stand it or to end it all. So compelling is her poetic testimony of this freedom of choice to the last that one feels she might have had the strength to end her life by sheer force of volition. Like her soldier who "invited death with bold attempt" she "remained alive because of vehemence to die".

Even loneliness is defined in dynamic terms. She rejects the metaphor of the gruesome cave, carried through eight lines, for another far more alive in its threat:

.....
 Did you ever look in a cannon's face
 Between whose yellow eye
 And yours the Judgement intervened,
 The question of "to die"
 Extemporizing in your ear
 Distinct as satyrs' drums?
 If you remember, and were saved,
 It's liker *so*, it seems. (p. 379)^{19a}

In striking contrast to Emily's dynamic reaction to fright, though it numb the senses and make the soul tremble, Annette describes her ex-

¹⁹ Subject of phrase in second line, no doubt.

perience of doom as a passive helplessness. Often she begins a poem by recreating the situation in which she was seized by a state of frightening half-consciousness. It may be on the heath at twilight or at dawn, at the parting of night and day ("Zur Zeit der Scheide zwischen Nacht und Tag")²⁰ or, 'when night sent soft foreshadowings to the sun-weary land' (Als jüngst die Nacht dem sonnenmüden Land Der Dämmerung leise Boten hat gesandt);²¹ or when, in bed at night, she feels 'cool darkness touch her cheek like fine-spun rain' (Das Dunkel fühl' ich kühl wie feinen Regen An meine Wange gleiten).²² She asks herself, as does Emily, if this strange wakeful slumber (Schlummerwachen) is a curse or a blessing to the sensitive nerve. It seizes her during a feverish illness one sultry summer afternoon at sunset:

- c) Deep in the west the cloudbank grumbled,
The air stood still, like sea aboil,
And past my window-curtain tumbled
The glowing orb in heavy toil . . .

.....

In every nerve I felt the pulse
Of sulphurous electric air . . .²³

Scents benumb her, or the eerie atmosphere of a deserted quarry; or, while she walks in the dusk on the beach of Lake Constance whose

- d) Wave-nerve quivers to every touch
Of a human foot as it treads the shore²⁴

she seems to herself like the foam underfoot, dissolving to formlessness. One might go on and on citing examples of poetic images that capture the peculiar spell cast upon her consciousness which produces 'a swimming sense'. Such gliding away of her self-control is in itself a frightening experience for one whose sense of moral and intellectual integrity is as strong as was Annette's. Moreover, the visions during these trance-like states are frequently haunting or torturing.

A recurrent theme is the inexorable passing of life, of young strength and health, and the threat of an end without fulfillment. The moaning lake by her side finds no peace:

- e) What are you about, uneasy lake?
Have you no share in blessed sleep?

.....

O say, have you lived through so much, so much
That it must return in your dreams of yore —²⁴

dreams of the passing of generations, age after age gone, their fleeting images buried on the bottom of the lake.

Or, as she walks over the high moors at dusk, the earth about her lies moaning like an ailing body, electric sparks in its shaggy hair of moss, and

^{19a} In the poem beginning *Did you ever stand*. . .

²⁰ Vol. 1, p. 53.

²¹ *Im Moose*, *ibid.*, p. 78.

²² *Durchwachte Nacht*, *ibid.*, p. 243.

²³ *Ein Sommertags Traum*, *ibid.*, p. 119.

²⁴ *Am Bodensee*, *ibid.*, p. 79.

a cloud hangs heavy, a dark night-mare. She stumbles and finds herself lying among a mass of huge rocks piled up in heathen times to mark the grave of a hero. She presses her brow into the ground, 'greedily drinking sweet liquor of horror' (Wollüstig saugend an des Grauens Süsse)²⁵ — an extraordinary line for any poet of her time to write — until something grips her with icy claws and her blood wells up, a glacier spring. Staring at the rock ceiling, listening to the wind with all her senses, she sees the burial of the hero, hears the dirge; she knows the urn stands close by, containing a wild heart in dust and ashes. In this poem she causes the spell to be broken by a call and a swaying light that approaches — her servant arrives and calmly opens an umbrella over her head. Such breaking of a mood, a favorite device of Heine's, by the way, is also employed by Emily Dickinson at times.^{25a}

In a deserted marl pit where she had gone to collect specimens Annette is seated in a cave-dweller's shelter, and she relives the forming of the stone deposits at the time of the Great Flood. (She uses terms from the first book of Genesis curiously mingled with factual geological data.) However, her inner eye shifts to the end of all created life: the earth brittle, dead, burnt out; she herself the last living spark in the dead ashes. Weary to death she reclines against the edge of the pit; crumbling dust covers her hair, her clothes, she seems as gray as a corpse in a catacomb; she hears a beetle scurrying, the ancient scarab perhaps. Again the spell is broken à la Heine — a ball of wool rolls into her lap, and she discovers the shepherd above her, knitting. A bit of a real thing — the shepherd's wool, the servant's umbrella — helps her regain her grasp on reality which she was in danger of losing. This very means we find employed by Emily Dickinson. Both cling to small, familiar things, grateful to have a hold on reality.²⁶

More often it is the future rather than the past that holds ominous threats. Lying among the heather at dusk she hears the caterpillar gnawing in the utter stillness about her and feels dusted with tiny flakes of green leaf. She thinks of by-gone times — is she dead or alive? The waves of recollection coagulate when they lap the shore of the present. Then she has a foresight of herself as a little old woman bent over letters of her loved-ones; then, on her knees, praying at their tombstones; finally she sees herself, like a vapor, enter the pores of the earth.²⁷

The experience of being haunted by weird forces of nature is further conveyed in a well-known poem, *Der Knabe im Moor*. A little boy is seen running home from school through the swamp and the marshes at dusk, quivering with fright:

f) O eerie it is to go over the fen

²⁵ *Der Hünenstein*, *ibid.*, p. 54.

^{25a} *Lightly stepped a yellow star* . . . p. 242, and *A little over Jordan* . . . p. 259, where the Angel wrestling with Jacob "begged permission To breakfast and return".

²⁶ Whicher mentions Emily's poem "I tie my hat, I crease my shawl" in such connection.

²⁷ *Im Moose*, vol. 1, p. 78.

When the moor-mist is all in a bustle,
 When the vapors whirl like phantom men,
 And when shrubs with their tendrils tussle.
 Under every step a fountain springs,
 And out of the fissure it hisses and sings.
 O eerie it is to go over the fen
 When the air makes the reed-spikes rustle.

Five more verses picture in ever closer crowding the ghostly noises and sights and sensations, the boy's illusion of hearing the spirits of some damned creatures wail beneath his feet — 'the boy leaps up like a wounded deer' — and the terror he suffers before he reaches the safety of his home.

Fate numbs the conscious self; unknown forces about us arouse fear of what is, or will be; finally, there is within us an unknown or uncontrolled second self. The common concept of dual personality takes somewhat different forms in our poets.

Annette finds her blood chilled by the phantom countenance that stares at her from the mirror, an imperious self, alien, awesome to her, full of cruel powers unconfessed. Only about the mouth she discovers a trait of her own familiar softness and helplessness. Her two selves seem like spies watching one another. The 'brow's majestic throne where thought is harnessed into service' is the seat of her creative powers which will assert themselves against her warm-hearted human self. She is torn between hate and awe of her cruel, cold, commanding self.²⁸

Quite similarly, Emily Dickinson states:

.....
 Ourselves, behind ourself concealed,
 Should startle most;²⁹

and she, too, calls this second self a 'spectre'.

A later pronouncement on the duality within her is more involved, and puzzling:

Me from Myself to banish
 Had I art,
 Impregnable my fortress
 Unto foreign heart.

But since Myself assault Me
 How have I peace,
 Except by subjugating
 Consciousness?

And since We're mutual Monarch,
 How this be
 Except by abdication
 Me — or Me?

(p. 338)

Perhaps another poem, *Its Hour with itself*, following directly, gives a sort of key. Countenance, it says, cannot disclose "the subterranean freight,

²⁸ *Das Spiegelbild*, *ibid.*, p. 136.

²⁹ P. 188, in the poem beginning, *One need not be a chamber to be haunted*. . . .

the cellars of the soul, . . . the loudest place God made", where the spirit lives "its hour with itself". "What terror would enthrall the street" if countenance could, and did! May we assume, then, that these cellars of the soul, "licensed to be still", that is, to remain unrevealed, contain one of the selves she mentions. However, consciousness, that is the analytic mind, assaults this secret suffering self and forces her to voice its agony, to lay it open to "foreign heart". The artist in her demands self-revelation; her inviolate personality insists upon its right to reticence. How can she have peace? If either yielded, her I, that is her personal entity, would be destroyed. She is condemned then to be torn within until death.

No inner peace until death — this is also Annette's fate. However, while Emily builds up a hope for happiness beyond the grave, as we shall see, and thereby fortifies her divided self for utmost endurance, Annette has no such hope. She makes a valiant effort, but her strength of body and spirit fades away, slowly.

Even in an hour when she is joyously alive in the company of Schücking the thought of fleeting life and waning strength is with her. One sunny day in autumn they stop at an inn overlooking the Alps and Lake Constance. The host puts grapes before them, and she feels like saying to her young friend,

- g) O notice how the injured grape will shed
Tears of pure blood that winter's frost is nearing.³⁰

At autumn's height she feels the blight of winter, her winter, nearing. The young life beside her knows no such apprehension. They watch a diving fowl on the lake:

- h) We both look down intently and in wonder:
You smile and say, "It always reappears!"
But I am thinking, "Always it goes under!"

One who knows the circumstances of Annette's life feels the poignancy of this symbol, and of the whole poem. At this time she achieves a rhythm and cadence in some of her poems that is well-nigh perfection; certain verses are among the finest in the German language: *Süsse Ruh', süsster Taumel im Gras . . .*³¹ or *Über Gelände, matt gedehnt . . .*,³² or the nightingale's song in *Durchwachte Nacht*.³³ However, there is no escape from failure to fulfill her destiny. Ill and lonely she sees her fate foreshadowed in the death of a sky-lark. She watches it as it soars high toward the sun, jubilant, and suddenly falls down into the young grain, scorched, dying, silenced forever — a trenchant symbol of aspiration doomed.^{33a}

Emily Dickinson, on the other hand, lived to sing of victory; but she knew at what price. "My portion is defeat today," she states,³⁴ and

³⁰ *Die Schenke am See*, vol. 1, p. 74.

³¹ *Im Grase*, *ibid.*, p. 250.

³² *Am Bodensee*, p. 79.

³³ p. 243.

^{33a} Vol. I, p. 257.

³⁴ p. 340.

defeat on the battlefield is pictured with its horrors of bone and stain, of "men too straight to bend again," of the frightened eyes of young soldiers. Her dictum,

Success is counted sweetest
By those who ne'er succeed (p. 3)
is illustrated by the dying soldier

On whose forbidden ear
The distant strains of triumph
Break, agonized and clear. (p. 3)

She feels drawn to historical personages who bent to the scaffold bravely, or chanted in dungeons, or marched in revolutions, on feet small like hers.^{34a}

All these died; how does she survive? She manages to neutralize the death-blow like her hero who refused surrender:

Fate slew him, but he did not drop;
She felled — he did not fall —
Impaled him on her fiercest stakes —
He neutralized them all . . . (p. 51)

Fate is compelled to acknowledge him a man.

In infinite variation this theme of the death-blow that quickens is recorded:

A wounded deer leaps highest . . . (p. 6)

It is

The smitten rock that gushes,
The trampled steel that springs . . . (p. 6)

It takes hunger and thirst, anguish and pain to forge a soul that will survive:

.....
'Tis beggars banquets best define;
'Tis thirsting vitalizes wine — . . . (p. 26)³⁵

. . . spices fly
In the receipt. It was the distance
Was savory. (p. 34)³⁶

. . . hunger was a way
Of persons outside windows,
The entering takes away. (p. 36)³⁷

Essential oils are wrung:
The attar from the rose
Is not expressed by suns alone,
It is the gift of screws . . . (p. 187)

....
He deposes doom
Who hath suffered him. (p. 32)³⁸

^{34a} In the poem beginning, *Unto like story*. . .

³⁵ In the poem beginning, *I should have been too glad*. . .

³⁶ In the poem beginning, *Undue significance*. . .

³⁷ In the poem beginning, *I had been hungry all the years*. . .

³⁸ In the poem beginning, *When I hoped I feared*. . .

But she knows what survival has cost her:

Before I got my eye put out . . . (p. 30)

She feels ever in danger of losing her steadfastness:

Talk with prudence to a beggar . . .

Anecdotes of air in dungeons

Have sometimes proved deadly sweet! (p. 31)

But she makes a brave show:

Mirth is the mail of anguish . . . (p. 6)³⁹

When she and her lover meet finally, after all the waiting, they tell each other how they sang

To keep the dark away. (p. 206)⁴⁰

She defines griefs,⁴¹ calling them "fashions of the cross", and measures them in cosmic units of time. Suspense, for one, is "hostiler than Death", for it "perishes to live anew", and so the agony is unending.⁴² Renunciation is

....

The putting out of eyes

Just sunrise . . .

(p. 362)

She, "the Wife without the Sign", "Empress of Calvary",⁴³ paid for love with her life:

I took one draught of life,

I'll tell you what I paid,

Precisely an existence — . . .

(p. 345)

Yet, during a life more fragile, more threatened than most, Emily had earned "Superiority to fate"

.....

A pittance at a time,

Until, to her surprise,

The soul with strict economy

Subsists till Paradise.

(p. 41)

A perusal of her later poems in sequence, faulty though this sequence be, leaves one convinced that Emily built up a hope of meeting her lover after death. Earlier poems seem to hesitate to touch upon the possibility of such hope:

.....

Nor could I rise with you,

Because your face

Would put out Jesus' . . .

.....

So we must keep apart,

You there, I here,

With just the door ajar

That oceans are,

And prayer,

³⁹ In the poem beginning, *A wounded deer leaps highest*. . .

⁴⁰ In the poem beginning, *I sing to use the waiting*. . .

⁴¹ In the poem, *I measure every grief I meet*, p. 52.

⁴² p. 340.

⁴³ p. 154, in the poem beginning, *Title divine is mine*. . .

And that pale sustenance,
Despair! (p. 132 and 133)⁴⁴

It is true that a number of poems in question cast a veil over the object of her expectations; one may understand her to be speaking of Christ, or the Lord. Others however leave no doubt. Slowly her groping intimations change to certainties, and this certainty becomes her staff of life:

The stimulus, beyond the grave
His countenance to see,
Supports me like imperial drams
Afforded royalty. (p. 197)

Her most exquisite love poems are visions of a final union, described in poignant detail. There is her journey to her lover after death, —

Fitter to see him I may be
For the long hindrance — . . . (p. 276)

and her wedding at daybreak:

.....
Eternity, I'm coming, Sir, —
Master, I've seen that face before! (p. 373)⁴⁵

This is not the place to present all the evidence of gradual change from despair — she was at times tempted to take her life — through doubt to ultimate faith in the truth of her expectations. That her visions of a union after death are more than mere play of fancy no sensitive reader will lightly deny. The question, however, is idle. What matters is the evidence that she needed this source of strength to make life bearable until the hour of death came to her. Her primary source, the exhilaration of shaping into verse her inner world, far though it went toward sustaining her, did not go all the way.

Put up my lute — what of my music!
Since the sole ear I cared to charm
Passive as granite laps my music,
Sobbing will suit as well as psalm! . . . (p. 449)

And as for her authority, by dint of suffering, to make pronouncements of validity about 'the science of the grave', there can be no doubt:

.....
The science of the grave
No man can understand
But he that hath endured
The dissolution in himself;
That man be qualified
To certify Despair
To those who, failing new
Mistake Defeat for Death each time —
Till acclimated to. (p. 450)⁴⁶

Her poetry did have, and still has, healing power, and by that token it is great.

⁴⁴ In the poem beginning, *I cannot live with you*. . . .

⁴⁵ In the poem beginning, *A Wife at daybreak*. . . .

⁴⁶ In the poem beginning, *The province of the Saved*. . . .

APPENDIX

German text of the Droste poems quoted in translation in the paper:

- a)
Lebt wohl, und nehmt mein Herz mit euch
Und meinen letzten Sonnenstrahl;
- b)
Und jedes wilden Geiers Schrei
In mir die wilde Muse weckt.
- c) Im tiefen West der Schwaden grollte,
Es stand die Luft, ein siedend Meer,
An meines Fensters Vorhang rollte
Die Sonnenkugel, glüh und schwer;
.....
In jeder Nerve war zu spüren
Die schwefelnde Gewitterluft.
- d)
Daß deine gleißende Nerv' erbebt,
Naht ihm am Strand eines Menschen Fuß . . .
- e)
Was treibst du denn, unruhiger See?
Kann dir der heilige Schlaf nicht nahn?
.....
Hast du so vieles, so vieles erlebt,
Daß dir im Traume es kehren muß . . .
- f) O, schaurig ist's, übers Moor zu gehn,
Wenn es wimmelt vom Heiderauche,
Sich wie Phantome die Dünste drehn
Und die Ranke häkelt am Strauche,
Unter jedem Tritte ein Quellchen springt,
Wenn aus der Spalte es zischt und singt,
O, schaurig ist's, übers Moor zu gehn,
Wenn das Röhricht knistert im Hauche!
- g)
O sieh, wie die verletzte Beere weint
Blutige Tränen um des Reifes Nähe;
- h)
Wir beide schaun gespannten Blickes nieder;
Du flüsterst lächelnd: immer kömmt sie auf! —
Und ich, ich denke: immer sinkt sie wieder!



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Northampton, Mass.
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Ph. D. CANDIDATES FOR 1944-45

- Bryn Mawr College: Martha Storek. *Dissert.*: The Woman in the Icelandic Family-Saga. [Prof. Mezger].
K. Aston. *Dissert.*: sk-Formation in Old Germanic Dialects and in Lithuanian. [Prof. Mezger].
- Univ. of California: Miss S. Orth. *Dissert.*: Eighteenth Century Austrian Drama. [L. Berkeley M. Price].
- Univ. of California: Wm. Melnitz. *Dissert.*: Dramaturgy in Modern German Drama. Los Angeles [In charge of a committee].
- Univ. of Chicago: V. Marina Farmakis. *Dissert.*: The Conception of the Artist in Karl Philipp Moritz. [Prof. Jolles].
Marianne Schultz Ordon. *Dissert.*: Nietzsche in America. [Prof. Jolles].
- Univ. of Cincinnati: Richard Grant. *Dissert.*: Berthold v. Regensburg. [Prof. Zeydel].
- Columbia Univ.: Mrs. Jean T. Wilde. *Dissert.*: Caroline von Fouque. [Prof. R. H. Fife].
- Harvard Univ.: K. P. Roderbourg. *Field of Interest*: Catholic Literature in South Germany. [Prof. Viëtor].
- Michigan, Univ. of: John F. Ebelke. *Dissert.*: Otto Julius Bierbaum: Social and Political Aspects of his Writings. [Prof. H. W. Nordmeyer].
Father Alcuin A. Hemmen. *Dissert.*: The Concept of Religious Tolerance in the Novels of Enrica von Handel Mazzetti. [Prof. B. Wahr].
- Nebraska, Univ. of: Margaret Dolezal. *Dissert.*: Comparative Study of the Vocabulary of Gothic and of the Cognates in Czech. [Prof. A. L. Elmquist].

- N. Carolina, Univ. of: George W. Radimersky. *Dissert.*: Verfall und Erhaltung als menschengestaltende Elemente bei Gustav Frenssen. [Prof. Richard Jente].
- Northwestern Univ.: Ernst Nestor Kirmann. *Dissert.*: Allegory in German Romanticism. Otto Heinle. *Dissert.*: The Criminal in the Works of Paul Ernst and Gerhart Hauptmann. [Prof. Th. M. Campbell]. Mary C. Hill. *Dissert.*: Hauptmann's Conception of Religion.
- Stanford University: Max Rogers. Elaine Zischkau. (Dissertation not yet chosen; at Stanford the oral precedes the dissertation).
- Wisconsin, Univ. of: Luise Lenel. *Dissert.*: Stifter und Flaubert. [Prof. H. Rehder]. L. C. Wunderlich. *Dissert.*: C. F. Meyers Stellung zum Katholizismus, aus seinen Briefen und Werken. [Prof. H. Rehder].

ENROLLMENT IN GERMAN

	1943	1944		1943	1944
Amherst College	23	23	Mühlenberg College	115	96
Arizona, Univ. of	163	165	Mt. Holyoke College	147	141
Berea College	72	37	Nebraska, Univ. of	296*	121
Boston University	167	243	N. Y. City College	419	468
Brooklyn College	640	799	N. Carolina, Univ. of	199*	130*
Brown University	101	141	N. Dakota, Univ. of	28	36
Bryn Mawr College	159	146	Northwestern Univ.	358*	422*
Buffalo, Univ. of	166	182	Notre Dame, Univ. of	236	163
California, Univ. of	645	701	Ohio State University	249	375
(Berkeley)			Ohio University	44	54
California, Univ. of	403	407	Oregon, University of	121	91
(Los Angeles)			Pennsylvania, U. of	555	523
Carleton College	102	236	Pennsylvania State College	353	357
Carnegie Inst. of Technology	80*	51	Pittsburgh, U. of	213	221
Chicago, Univ. of	159	204	Princeton Univ.	154	172
Cincinnati, Univ. of	245	266	Purdue University	156	255
Clark University	111*	60	Rochester, Univ. of	247	314
Colgate University	160	86	New Jersey College for Women	151	175
Colorado, Univ. of	156	176	Rutgers University	91*	61
Columbia University	409	440	Smith College	225	202
Cornell University	503*	450	S. Carolina, Univ. of	62	58
Dartmouth College	116	81	Southern California, Univ. of	243	226
De Pauw University	133	159	Stanford University	356*	250*
Duke University	537	369	Swarthmore College	140	104
George Washington U.	210	220	Temple University	272	314
Georgia University	62	100	Tennessee, Univ. of	119	89
Harvard University	198	199	Texas, University of	416	417
Haverford College	52	59	Vanderbilt University	174	153
Hunter College	1116	1102	Vassar College	258	277
Illinois, Univ. of	514	655	Vermont, Univ. of	103	142
Indiana, Univ. of	375*	289	Virginia, University of	224	108
Iowa State University	225	208	Washington, Univ. of	264	268
Kansas, Univ. of	163	196	Washington University	226	276
Kentucky, Univ. of	99	137	Wayne University	292	401
Louisiana State U.	42	71	Wells College	111	109
Maine, Univ. of	66	80	Wellesley College	172	204
Maryland, Univ. of	256	211	Wesleyan University	86	57
Michigan, Univ. of	667	706	Wisconsin, Univ. of	457	587
Middlebury College	111	78	Wyoming, Univ. of	35	39
Missouri, Univ. of	211	148	Yale University	389	332
Montana State Univ.	20	41			

The above figures of enrollments are taken from the December issue, 1944, of "Crofts Modern Language News", with the permission of the publisher F. S. Crofts and Co., New York.

* Includes military students.

NEWS AND NOTES

To the Editor of the Monatshefte.

Dear Sir:

In the last number of the Monatshefte, just come to hand, Professor Schürze in his excellent article on Herder, cautions us that when reading Herder's essay on Ossian "it is necessary to bear in mind that Herder, as all his contemporaries, assumed that McPherson's Songs of Ossian and the Scaldic poetry of the North were original ancient poetry. It was only later discovered that the former were composed by McPherson on subjects taken from ancient Celtic legends, and the latter, products of a late, decadent, highly sophisticated period of Norse culture, and that therefore his inferences were historically baseless, though important as characterizations of certain types of poetry that became parts of the living cultural tradition."

It is regrettable that a man so well informed as Professor Schürze clings to the hoary misconceptions of Skaldic poetry current two or more generations ago.

So far as the epithet 'late' is concerned he needs to be informed that some of the best skalds 'flourished' toward the end of the 9th century — and from then on for several hundred years — ; which seems fairly early by any standard except one that would start with the skin-clad savage. And Herder (in No. 4 of his essays) is quite well aware that just because of their great intricacy Skaldic verses must have a long, even if only oral, tradition.

The term 'decadent' is one which a literary critic should use, if at all, only from the point of view of moral opprobrium if he would avoid the suspicion of using a meaningless cliché. If Skaldic art is to be called decadent because of its deliberately artificial ornateness, then by the same token the music of Bach and Händel, with its grace notes and trills and mordents is decadent too.

And now, as to Skaldic poetry being 'highly sophisticated', that is about as far aside the mark, on the one side, as Milton's speaking of Shakespeare 'warbling his native wood-notes wild' is on the other. So good a connoisseur as Rudolf Meissner called Skaldic poetry "der frische, unmittelbare Ausdruck des nordischen Lebens"; which I consider correct as regards the matter, if going a bit too far as to form. But isn't it about time to make thoroughly our own Herder's genetic view of culture?

Yours sincerely,

Lee M. Hollander, U. of Texas.

* * * *

Editor, "Monatshefte".

Dear Sir:

Since Professor Hollander gives no examples to support his view, I shall give some representative ones of the Scaldic heroic lyrics which I contrasted with Herder's conception of the Volkslied. They are taken

from *Thule, Altnordische Dichtung und Prosa, übertragen von Felix Niedner, E. Diederichs, 1914.*
Gunnlaugsage:

Nr. 17

Mein Schwert zaglos zückend
 Zieh'n mich holmwärts sieht man.
 Gott, auf Allthings Eiland
 Allen Sieg gib dem Skalden!
 Bald das Haupt dem Huldfreund
 Helgas dort zerschell' ich.
 Schnell von Bubens Schultern
 Schlägt's mein Wundensäger!

Nr. 18

Weißt du's, Skalde, wes des
 Wikingkampfes Sieg wird?
 Schwirr'nde Schwerter Purpur-
 Schweiß aus Wunden beißen!
 Hör'n soll's Goldschmucks Herrin:
 Hrafn's Mut nimmer schlaff ward!
 Jung ist Wittib jene
 Jetzt, fällt Hrafn, schätz' ich!

No. 23

Schwertes Röttern Schwertgott
 Schwer Unheil bescherte.
 Klang in Norweg klirr'nder
 Klingen Schlag zu Ding'nes,
 Blutige Vögel flogen,
 Freuten sich auf Beute.
 Weit nach Blut durchwatet
 Wunden-Aar die Runde.

Poetic decadence reveals itself as corruption of style. There is no profit in arguing against a view in which bombast is placed on the same level as the structural purity of Bach's ornamentation.

Martin Schütze,
 Woodstock, New York.

Subscribers . . .

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